

# Crafts 'n Things

JUNE-JULY 1977 \$1.00

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"Slo as a Turtle"

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"Patchwork Counter"



"My Lost Tooth"

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The morning.  
And please don't

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Features Its  
Own Poem  
to the  
Tooth Fairy



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	"Spry as a Hen" Pincushion	\$5.25		
	"Pretty as a Flower" Pincushion	\$5.25		
	"Slo as a Turtle" Pincushion	\$5.25		
	"Patchwork Counter" Pillow	\$4.75		
	"Til the Dawn" Pillow	\$4.75		
	"My Lost Tooth" Pillow	\$4.75		

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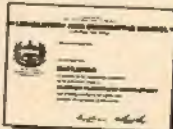
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## EDITOR'S CORNER

What a Difference a Year Makes.....

I can't believe it really has been a whole year since we began publishing Crafts 'n Things! We've been so busy and excited about getting ideas and issues together, we've hardly even noticed! Now we're looking forward to our second summer — and a chance to plan another very special year of Crafts 'n Things.

What are your plans this summer? Whether you're going away or not, I hope you keep Crafts 'n Things on hand. If you vacation at the shore, one look at the shell craft in this issue will have you donning your beachcomber clothes in no time!

On rainy days, try your hand with power tools. If you've never worked with power tools, the introductory wood projects shown here are especially for you. After finishing one wood project, you'll be on the lookout for new woodworking ideas, so during the year we'll show you more about woodworking with power tools.

Our summer planning will include not only the fall issues, but a look ahead to the holidays. Stuffed animals (including a patchwork cat), macrame, leatherwork, quick bazaar items, stained glass, weaving, bargello, silk flowers and miniatures are some of the "musts" on our list. And since our "musts" come from your letters, do drop us a line from your vacation retreat — be it in a faraway place or your own back yard — and let us know what you'd like to see in Crafts 'n Things.

Have a great summer and keep us posted!

*Kay Dougherty*

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# Crafts 'n Things

JUNE-JULY 1977

VOLUME 3, NO. 1

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## MOVING?

Be sure Crafts 'n Things Magazine moves when you do. Just send us your new address at least four to six weeks before you move. Please include your subscription code number and your old and new zip codes. Use the handy form on page 47.

Postmaster: Send Form 3579 to Crafts 'n Things, 14 Main St., Park Ridge, Ill. 60068.

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# **Swap 'n Share**

The "Swap & Share" section is designed to enable you to share ideas and to get answers to any questions you may have regarding crafts. We hope we'll hear from you. We'll answer as many questions as space permits. If we don't have the answer, we're sure one of our readers will. Send your ideas and questions to: Swap & Share, Crafts 'n Things, 14 Main Street, Park Ridge, Ill. 60068.

## In Answer...

In the February/March issue, Mrs. Marylou Overby asked where she might purchase a pantograph or "E-Z Tracer." It may be purchased from K-Tel E-Z Tracer, Dept. CT, 11311 K-Tel Dr., Minneapolis, MN 55343. It costs \$2.99 and enlarges, reduces or copies a picture.

Mrs. Julie Witkowski  
7118 W. Vogel Ave.  
Greenfield, WI 53220

In answer to Norma Telford in the February/March Crafts 'n Things regarding the flower tools, we are importers of Kumi silks and tools for silk

flower-making and can supply all her needs for this art.

Codan Imports  
P.O. Box 5124  
Lexington, KY 40505

In the February/March issue, Lena Meyerhofer inquired as to where she might find a "Ezee-Knitter." I saw one advertised and I'm sure it is what she is looking for. It can be ordered from Knitter, Dept. CT., P.O. Box 7500, Atlanta, GA 30357. The price is \$12.95.

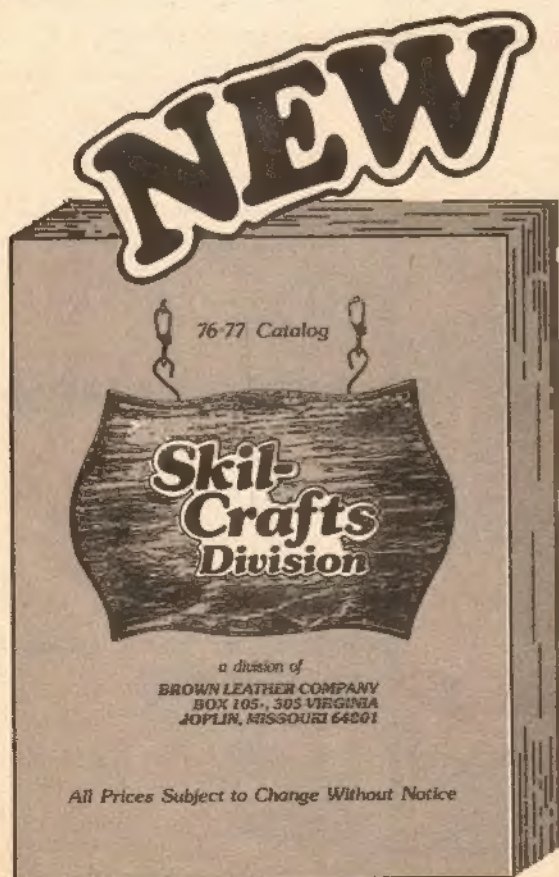
Gloria Buboe  
1839 N. Decatur Rd.  
Atlanta, GA 30307

I would like to know of a method that can be used to transfer photographs to cloth. These are used for pillows or doll faces.

Mrs. Harold Brown  
1916 Chestnut St.  
Holt, MI 48842

With a new product, Fabulon transfer sheets, you can turn printed material into iron-on transfers. Contact Sangray Corp., Dept. CT, P.O. Box 2388, Pueblo, CO 81004 for the name of a store in your area where you may purchase Fabulon.

Where do the tiny straw flowers used in crafts come from and how are



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they dyed in such brilliant colors? I would like to raise them.

Louis L. Larsen  
6749 E. Alder Ave.  
Mesa, AZ 85206

These flowers are imported from various places. Inquire at your local florist for the dye and further information about the source of these flowers. If you cannot obtain special dyes from your florist, we suggest that you try vegetable dye or food coloring.

Regarding Mrs. Harry Eiche's request for a stuffed Pinocchio doll, the pattern is available from Mother Goose's Place, P.O. Box 98-CT, St. James, MO 65559. The pattern is for a 20" Pinocchio doll, and costs \$1.50 plus 35c postage. Ask for pattern no. 1030.

Priscilla Romeo-Landry  
Poughkeepsie, NY 12601

#### Thank You...

I received a tremendous response to my request for the rooster made with nails. I wish to thank all the readers who sent me patterns and directions.

Mrs. Ruth McClure  
13145 NW 91st  
Yukon, OK 73099

In November I wrote to you asking for information about lighted neck ties and earrings. I received replies from readers from all over and have the problem solved. I am now able to furnish these items or the "how to" to anyone else who would like them.

F. Marshall  
Box 156-A, Route No. 2  
Lima-Sandusky Rd.  
Sandusky, OH 44870

#### Information Wanted...

Please help me find out how to make magnolia corsages out of white crepe paper or ribbon...I have never seen one small enough for a corsage.

Helen Sanderson  
Rt. 9, Box 51  
Gulfport, MS 39501

I am looking for a music box that attaches to a child's rocking chair runner. The one we have is broken. Maybe someone would have one or know where to repair or replace parts.

Mr. John Beaton  
RR 2  
Scott City, KS 67871

About three years ago I read about dipping dried weeds into an alum mix-

(Continued on page 48)

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# Dates to Remember

*This section includes dates of demonstrations, workshops, conventions, or perhaps a special announcement that you would like to make for an event in your particular area.*

**JUNE 17 - 19. CRYSTAL LAKE, IL.** Art & Craft Show. At the Crystal Point Mall. For further information contact: Judy Kelley, Box 61, Rome, IL 61562.

**JUNE 19 - 24. LOUISVILLE, KY.** The National Decoupage and Decorative Arts Seminar. \$100.00 tuition fee includes all materials and supplies. For further information contact: Carol Carrithers, Connoisseur Studio, Box 7187, Louisville, KY 40207.

**JUNE 21 - JULY 4. DEL MAR, CA.** Mineral and Gem Show. Contact: Bill Arballo, Southern California Exposition, Del Mar, CA 92014.

**JUNE 25, ZEPHYR, TX.** Country Arts and Crafts Festival. Held at the Gospel Tabernacle on Highway 183 between Brownwood and Goldthwaite. 9:00 a.m. to 6:00 p.m. Admission free. Contact: Mrs. Mattie Baird, P.O. Box 535 or Avis Bettis, Route 1, Box 165 B, Zephyr, TX 76890.

**JUNE 25 - AUGUST 21. BROOKLYN, NY.** Two Centuries of Black American Art. At the Brooklyn Museum.

**JUNE 25. SHELL KNOB, MO.** The 7th Annual Craft Show and Sale. At the Community Building just south of the bridge on Highway 39. Admission free. For information write: Marie Anna Mueller, Twin Rivers Sub-Division, Shell Knob, MO 65747.

**JULY 2 - 4. HURON BEACH, MI.** The 7th Annual Dancing Hippopotamus Arts and Crafts Festival. At Bearinger Township Hall. Presque Isle County, Rt. 646, 5 miles inland from US 23. 10:00 a.m. to 6:00 p.m. Contact: Lilien Foster, Box 133, Ocqueoc, MI 49763.

**JULY 8 - 10. DALLAS, TX.** (Dealers only; public not invited.) The 3rd Annual Southwestern Craft & Hobby Show. At the Dallas Convention Center. Write: Box 1307, Brownwood, TX 76801.

**JULY 9 & 10. SANTA CRUZ, CA.** 1st Annual Just for Fun Miniature Show and Sale. At the Santa Cruz Civic Auditorium, corner of Center & Church. 10:00 a.m. to 6:00 p.m. Admission: \$1.00 for adults, 50c for children under 6 and senior citizens. For further information write: Gloria Pack or Donna Manning, P.O. Box 401, Capitola, CA 95010.

**JULY 9 - 31. CINCINNATI, OH.** "Mountain Mist" Quilt Show. Held at the Lockland High School, 249 West Forrer Ave., 12 miles north of Cincinnati in Lockland. Hours: Mondays thru Fridays, 10:00 a.m. to 8:00 p.m.; Saturdays and Sundays, 1:00 p.m. to 5:00 p.m. Admission: \$1.00 per person, 50c for senior citizens and youths under 10. For further information write: The Stearns & Foster Co., Quilt Show, 11750 Chesterdale Rd., Bldg. No. 34, Cincinnati, OH 45246.

**JULY 15 - 17. DANBURY, CT.** The 3rd Annual Great Danbury State Arts & Crafts Fair. Hours: July 15, noon to 6:00 p.m.; July 16 & 17, 10:00 a.m. to 6:00 p.m. For information write: Jack Stetson, Danbury Fair, Inc., 130 White St., Danbury, CT 06810.

**JULY 17. ARLINGTON HEIGHTS, IL.** 7th Annual Northpoint Summer Art Festival. At Northpoint Shopping Center on Rand Road (Rt. 12) between Arl. Hts. Rd. and Palatine Rd. 10:00 a.m. to 6:00 p.m. Fee \$15.00. Send 5 slides or photos along with photos and resume to: Irene Partridge, Rt. 1, 146 Park Ave., F.R.V.G., Barrington IL 60010. Send sase.

**JULY 17-19. CHICAGO, IL.** (Dealers only; public not invited.) Chicago Craft-Hobby Industry Show. At the Expocenter Merchandise Mart. Write: Box 2188, Zanesville, OH 43701.

**JULY 18 - 20. OAK BLUFFS, MA.** Martha's Vineyard 9th Craftsman Fair. Held at the Wesley House Hotel. Hours: July 18 & 19, 10:00 a.m. to 4:00 p.m. and 7:00 p.m. to 10:00 p.m.; July 20, 10:00 a.m. to 4:00 p.m. Admission free. For additional information write: Ayn Chase, Box 1207, Oak Bluffs, MA 02557.

**JULY 19-24. DENVER, CO.** "Rocky Rails '77." Features displays, clinics, model contests, family activities. For further information write: National Model Railroad Assn., P.O. Box 2186, Indianapolis, IN 46206.

**JULY 23 & 24. HOUGHTON LAKE, MI.** 4th Annual Arts and Crafts Fair. Write: Mozelle Halfacre, Rt. 1, Box 541, Prudenville, MI 48651.

**JULY 26 - 31. LOS ANGELES, CA.** Professional Arts, Crafts & Indoor Plants Show and Marketplace. At the Pacific Design Center, 8687 Melrose Ave. Admission \$1.00. Children under 12 free. Contact: Kathleen L. Whalen, 2243 Selby Ave., Los Angeles, CA 90064.

**AUGUST 5 - 7. ATLANTA, GA.** (Dealers only; public not invited.) The 6th Annual Craft & Hobby Show. At the Atlantic Civic Center. Write: 3355 Lenox Rd. NE, Suite 645, Atlanta, GA 30326.

**AUGUST 20. INDEPENDENCE, OH.** 8th Annual Dollhouse & Miniature Fair. At the Holiday Inn, 6001 Rockside Rd., 9:00 a.m. to 6:00 p.m. Admission \$1.00. Write: Helen C.H. McCollough, 23813 Lorain Rd., N. Olmsted, OH 44070.

Do you have a craft event you'd like to have listed? Just drop us a line:

Dates to Remember  
Crafts 'n Things  
14 Main Street  
Park Ridge, IL 60068

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CRAFTS 'N THINGS



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**#10 ROLL —**  
sugg. retail \$12.95 SALE PRICE \$7.95  
(qty) (\$ total)

4 ply #72	_____
(Approx. 420 yds)	_____
5 ply #72	_____
(Approx. 342 yds)	_____
6 ply #72	_____
(Approx. 296 yds)	_____
3 ply #120	_____
(Approx. 342 yds)	_____



**JUTE KING — Colored Jute**  
(5 ply #48 — Approx. 180 yards)  
sugg. retail \$7.99 SALE PRICE \$6.50  
(qty) (\$ total)

WHITE	_____
BLEACHED	_____
GREEN	_____
GOLD	_____
ORANGE	_____
RUST	_____
BROWN	_____



**POLYOLEFIN CABLE CORD**  
(7/32" Diameter — Approx. 100 yards)  
Colorfast — Fade Resistant  
GREAT FOR PURSES & HANGERS  
sugg. retail \$8.49 SALE PRICE \$6.99  
(qty) (\$ total)

BLUE	_____
ROYAL BLUE	_____
YELLOW	_____
WHITE	_____
PALE YELLOW	_____
BEIGE	_____
RED	_____
BROWN	_____
BRIGHT ORANGE	_____
GOLD	_____
AVOCADO	_____
BLACK	_____
MEDIUM GREEN	_____



**TEX-TWIST (100% Polyester Cord)**  
(Approx. 100 yards)  
GREAT FOR PURSES & HANGERS  
sugg. retail \$8.79 SALE PRICE \$7.29  
(qty) (\$ total)

ORANGE	_____
PALE YELLOW	_____
RED	_____
BRIGHT GREEN	_____
BURNT ORANGE	_____
YELLOW	_____
WHITE	_____
LIGHT BROWN	_____
BROWN	_____
BEIGE	_____
PASTEL BLUE	_____
PASTEL BEIGE	_____
PASTEL BROWN	_____

## WOOD BEADS

24 mm Round — (approx. 7/8" dia.) \_\_\_\_\_ 11 beads  
42 mm Round — (approx. 1 1/2" dia.) \_\_\_\_\_ Reg. 3 beads for \$9.99 NOW \$6.69  
60 x 36 Oval — (approx. 2 1/4" x 1 1/4") \_\_\_\_\_ 2 beads

24 mm (qty)	42 mm (qty)	60x36 (qty)		(\$ total)
_____	_____	_____	ORANGE	_____
_____	_____	_____	RED	_____
_____	_____	_____	GREEN	_____
_____	_____	_____	YELLOW	_____
_____	_____	_____	DARK BROWN	_____
_____	_____	_____	LIGHT BROWN	_____



(qty) **BOOKS** (\$ total)

MACRAME ANIMAL ART	reg. \$1.50 now \$1.25	_____
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MACRAME GOLD	reg. \$1.95 now \$1.70	_____



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2" METAL	reg. 10 for \$2.50 now \$1.99	_____
3" METAL	reg. 10 for \$2.50 now \$1.99	_____
4" METAL	reg. 10 for \$2.90 now \$2.50	_____
7" METAL	reg. 7 for \$2.94 now \$2.54	_____
10" METAL	reg. 5 for \$2.70 now \$2.19	_____
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7" BAMBOO RINGS	reg. 2 for \$2.39 now \$2.09	_____



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# Swistraw Finesse

Fun to use and easy to handle, Swistraw™ is a fascinating new medium for decor and fashion. It's beautiful for crafts and needlework!

Swistraw, a viscose rayon raffia-like material is durable, fade resistant and soil resistant. It may be washed or dry cleaned — even ironed and steamed. Swistraw comes in 36 brilliant colors and 36 matte colors. You'll love it!

#### Door Bell Ringer

**Materials Needed.** A wood circle, 10" in diameter; 26 pegs or nails; a coping or keyhole saw; a hammer; fingernail polish; white glue; 5 metal or wood rings: 3", 4", 6", 8", 10"; a knitting needle; No. 1 steel crochet hook; No. 11 aluminum crochet hook; 11 skeins of Swistraw: 1 copper, 1 pale yellow, 2 canary yellow, 2 pumpkin, 1 orange, 1 vermillion, 1 each of any three colors for tassels; a bell.

**Step 1.** To make your loom, cut out the center of the wood circle with the coping saw. (The width of the ring should measure about 1½" after cutting.) Then, hammer the 26 pegs or nails equidistant from each other around the center of the ring.

**Step 2.** Mark any peg with fingernail polish or paint to designate beginning (Peg 1).

**Step 3.** Start with the copper colored Swistraw. Tie one end to Peg 1. Wrap the loom, working counterclockwise from Peg 1 and winding the Swistraw around each peg from inside to outside (Fig. 1 on page 13), as follows: take Swistraw to inside of Peg 2 (right of Peg 1), wrap around to outside of Peg 2 and then to inside of Peg 3, continuing until all pegs are wrapped.

**Step 4.** For the first row, bring the Swistraw to the outside of Peg 1. Insert the knitting needle or any smooth round pointed tool into the outside of the slip stitch. Hold the straw firmly in your left hand and slip the first stitch (wrapped) over the top of the peg to the inside. (See Fig. 1.) Bring the Swistraw to the outside of Peg 2 and slip the first stitch over the top of the peg with the knitting needle. Repeat this process all the way around the ring to

*DOOR BELL RINGER. A creation in elegance, this bell ringer graciously welcomes your guests and invites splendid conversation at the same time.*



complete one row of knit. Knit two more rows with the copper Swistraw.

**Step 5.** Knit 16 rows of pale yellow. When changing colors, tie the two colors together with a square knot behind Peg 1, cut the strands within  $\frac{1}{2}$ " of the knot, and glue to inside

**Step 6.** Knit 52 rows of canary yellow Swistraw. Knit 30 rows of pumpkin Swistraw. As you knit, keep tugging work downward to center of loom.

**Step 7.** Double wrap each peg. This double wrap provides a long loop when knit off. You may find it easier to slip this row with your fingers.

**Step 8.** Knit 5 more rows of pumpkin Swistraw. Knit 18 rows of orange. Knit 12 rows of vermillion.

**Step 9.** To finish, slip one stitch off a peg at a time, inserting a 24" piece of string, straw or wire into the stitch as you slip it off. Continue until all the stitches are removed from loom. The piece of string will hold end together until you are ready to attach ring.

**Step 10.** Up to this point you have a tubular shaped project. Insert your

*FLORAL SKIRT. Flaunt your talent by wearing this stylish skirt embroidered with Swistraw.*





# Swistraw



*ONIONS. You'll shed no tears when you prepare these onions!*

*GARDEN BASKET. Splashes of bright Swistraw do it up right.*

metal or wood rings into the tube as follows: 4" ring at top, next 8" ring, next 10" ring, then 6" ring, and at the bottom the 3" ring. Insert larger rings first. The 6", 8", and 10" rings are placed at color changes, with the 10" ring placed at the row with the extra long loops. (See Step 7.)

**Step 11.** Using the No. 1 steel crochet hook, single crochet the small 3" ring to the bottom of the tube. (If you do not crochet, you can sew and knot it to the ring.) Repeat this with the 4" ring at the top.

**Step 12.** For the hanging handle, crochet an 8" chain stitch and fasten it to both sides of the top 4" ring.

**Step 13.** Crochet two 4" chains for cross pieces from which the tassels and bell will be hung. Cut and fasten firmly to the top ring.

**Step 14.** Immerse the entire design in cool water for about ten minutes. Hang to drip dry.

**Step 15.** Chain about 100 to 115 stitches with the No. 11 crochet hook. Make about four of these chains. Dip them in water and drip dry.

**Step 16.** To make a tassel, take one skein of Swistraw and tie the top tightly with a short piece of Swistraw. Cut a 36"





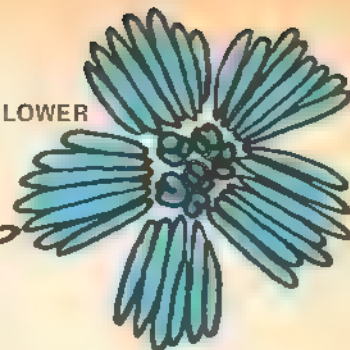


SMALL  
FLOWER



BUD

MEDIUM FLOWER



## SKIRT PATTERNS

piece of matching Swistraw. Lay it with a loop to the top of the skein, as shown in Fig. 1. Starting about 2" from the top, wrap around and around, wrapping up toward the top for about 1". Take the end that you have been wrapping with, and thread it through the loop at the top. Then, pull on the bottom strand of the loop, as shown in Fig. 2. This will pull the wrapping part of the strand down through the skein, locking it in place. Undo the tie on the bottom of the skein and cut the ends open.

**Step 17.** Attach the four long chain pieces to the cross piece at the top, dangling them through the middle of the form. Attach three tassels and a bell to the ends of the chain.

### Floral Skirt

**Materials Needed.** A long skirt; an embroidery hoop, a large-eye needle; Swistraw in various colors.

**Step 1.** Use a long skirt in a solid-colored linen or cotton lined with linen.

**Step 2.** Trace the patterns (given above and on page 14) onto the fabric in any design you want.

**Step 3.** Section off one pattern area of the skirt at a time and stretch it flat with an embroidery hoop.

**Step 4.** With the large-eye needle and Swistraw, embroider, following the stitches suggested by the patterns. Make French knots for flower centers. Continue to embroider, changing hoop as necessary, until design is completed.

**Step 5.** Dry clean only.

### Onions

**Materials Needed.** Plastic foam balls, 3-2½" balls and 3-1½" balls; 3-3" plastic foam eggs; 1 skein each of Swistraw: white, ivory, honey beige, burgundy, olive green; 18 gauge wire; twine; sandpaper; scissors; florist tape; and white glue.

**Step 1.** Wet the Swistraw by immersing skein in water. When Swistraw is wet, it is very flexible and resilient

and can be easily spread in width and stretched in length. Lightly wring any excess water from skein.

**Step 2.** DO NOT cut the ties on the skein at any time. Look for the "cut end" that is inside the skein and work from this end. It will easily unravel by this method and be easy to work with.

**Step 3.** Take the wet Swistraw and open it up with your fingers. It will open up to almost ¾" wide and look like a ribbon. Open or flatten the end to start

**Step 4.** To wrap the Swistraw around a foam ball or egg, spread the Swistraw at its end and put a spot of white glue on the opened end. Place the glued end on the ball, hold the end with your thumb, and wrap the Swistraw in a circle around the ball, as shown in Fig. 1. Keep the Swistraw wet or damp throughout the wrapping process and stretch it in width and length as you wrap. The thumb "rides" in the center of the strand to help open the strand as you wrap. Your second and third fingers run along the back side

To begin the second wrap around, move the Swistraw slightly to the right so that it covers about one-half of the first wrap, as shown in Fig. 2. Continue to wrap around and around the ball until it is completely covered. Then, for good coverage, wrap the ball again in the same way.

**Step 5.** Wrap a 2½" ball with honey beige for the top onion. Let dry. For the stem, cover a piece of wire with olive green. To help insert the wire into the ball, make a hole with the tip of a scissors or point of a pencil. Place a dab of white glue in the hole; dip the wire piece into glue, and insert the glued end of the wire into the glued section of the ball.

For a tail, insert a piece of twine in the bottom of the onion the same way you inserted the wire in the top. Let dry and unravel the end of the twine.

**Step 6.** For the garlic, use a 1½" ball. (Make two of these.) Shape it by press-

### DOOR BELL RINGER

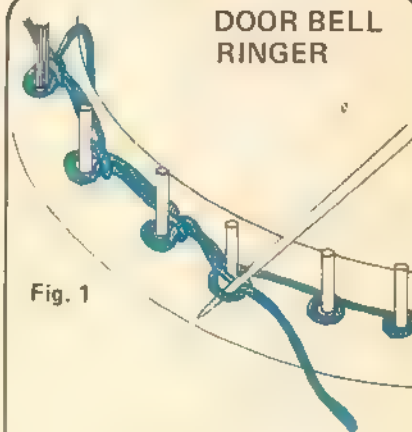


Fig. 1

### TASSEL



Fig. 1

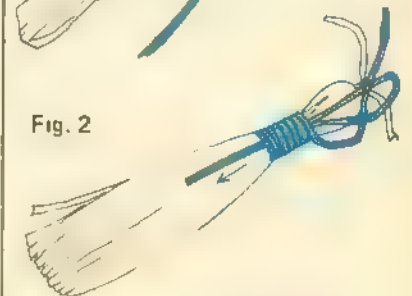


Fig. 2

### ONIONS

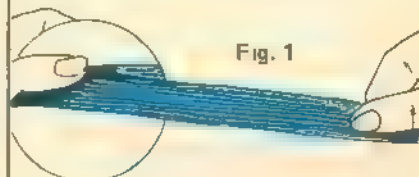


Fig. 1

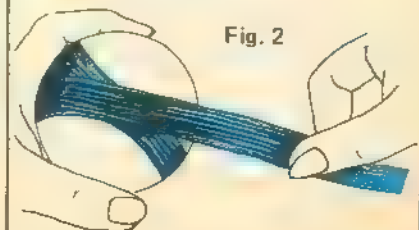


Fig. 2



## SKIRT PATTERNS



HANGING  
BASKET



Swistraw is a trademark of Artis, Inc., which was founded by Mrs. Aleene Eckstein. Swistraw can be used wherever yarn is used — for macrame, crocheting or any stitchery. Items featured in this article are from the book, "Bazaar Gifts & Other Ideas," which sells for \$1.50. Ask your local craft dealer for Swistraw, or write to Artis, Inc., Box A, Dept. CT, Solvang, CA 93463.

ing indented lines around the ball. Wet wrap the first time with burgundy and the last wrap with white. This gives the garlic a very natural look as the burgundy tint shows through the white. Insert a wire stem and twine tail, as with the onion.

**Step 7.** The flattened onions are made from the 2-2½" balls. Cut off both sides slightly. With a piece of sandpaper, sand until you have a smooth, flattened shape. Add the wire stem and twine tail.

**Step 8.** For the small onion, wrap the 1½" ball with burgundy and insert a wire stem and twine tail.

**Step 9.** Wrap the 3-3½" foam eggs in either ivory, honey beige, or burgundy Swistraw. Insert a wire stem and a twine tail.

**Step 10.** After you have completed onions, garlic, and eggs and added the stems and tails, tape small lengths of olive green and ivory to the stems with florist tape. For joining and hanging the decoration, braid three pieces of honey beige Swistraw. As you braid, work the green and ivory Swistraw ends into the braid.

### Garden Basket

**Materials Needed.** Wire basket (from a garden shop); 8 skeins of Swistraw; 1 blunt needle; white glue.

**Step 1.** Wrap the wire frame with Swistraw. This covers the wire and gives a better base on which to wrap the Swistraw. To wrap, take a piece of Swistraw, 14" - 16" long, dab white glue on one end, and press firmly to the wire. Twist around the wire. Place a dab of glue at the other end to hold. Wrap both the horizontal and vertical wires on the frame, color by color, using the same color that you will use for the decorative wrap. Wrap small sections at a time in case you change your mind on color selection.

**Step 2.** Wrap the basket (vertically), using the same color of Swistraw as you wrapped around the wire frame. Take a length of Swistraw several yards long. (It takes about 1 yard of Swistraw for 1" of covering.) Make a half hitch at the top each time you wrap. To do this, slip-knot the end of the Swistraw to the top wire with the straw to the inside of the basket. Bring the straw down to the lower wire, pulling the straw to the outside of the basket and holding the loop at the top of the basket. Draw the loose end of the straw through the loop and pull up firmly. This half hitch or buttonhole stitch gives the edge of the basket a more finished look.

**Step 3.** Wrap around two wires, row by row. For the first row, you can wrap around two wires, with small areas wrapped around one wire to give open spaces in the wrap, as shown. As you wrap each succeeding row, use the blunt needle to find where to place the strand between the original wrap. Keep the Swistraw flat and untwisted.

**Step 4.** Complete wrapping the entire wire frame, leaving spaces where desired. For interest, beads may be added by simply threading the Swistraw through the bead as you wrap. Or, make crisscross strands or a knotted "Y" design.

**Step 5.** If your basket is to be hung, take 3 strands of Swistraw and braid them. Make 3 of these braided pieces and attach them to the sides of the basket. ■



Make an old trunk into an heirloom you can use and enjoy every day! Wood, leather, or canvas trunks can be restored for storage ... even for coffee tables!

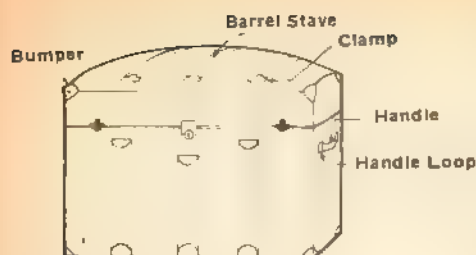


# Trunk Restoration



**BEFORE AND AFTER ...** Take a picture of your antique trunk at the pre-restoration stage. Then, take another picture when you have completed your project. You will be amazed and delighted with the difference! The trunk shown at the left has a faint pattern outline pressed into the original leather.





### Materials

To restore your trunk, you'll need insect repellent; white vinegar; a wire brush; turpentine; tack rags; paint remover; rust remover; fine and coarse sandpaper; arm supports; plate caster rollers; trunk tacks and nails; masking tape; tack puller; nippers; electric drill and grinder; hammer; tin snips or cutters; valley, roof, or stove pipe tin; metal and wood putty; spackling paste; chains or leather handles.

You'll find the supplies you need in lumber yards, hobby shops, variety shops, hardware stores, upholstery and paint shops.

### Cleaning the Trunk

Before you actually start work on your trunk, give it a thorough spraying inside and out with a good insect or bug killer. This process will eliminate silverfish, moths, roaches, and other damaging insects. Close the lid securely and leave it shut for 24 hours.

Wash the trunk, both inside and out, with a half and half mixture of white vinegar and water. Then, spray the entire trunk with a room deodorant to eliminate any musty odor.

Remove all loose and torn paper from the inside of the trunk. If you plan to line the inside of the trunk later with adhesive-backed plastic or wallpaper, now is the time to remove all the original paper. This process can be completed by sanding and steaming. It's a good idea to run a vacuum cleaner inside your trunk after the paper has been removed.

### Restoration

**Step 1.** Install a temporary or permanent support arm by hooking the side end of the lid to the top of the base of the trunk with a few inches of chain or a strip of leather. Secure firmly with nails. This will prevent the lid from dropping or snapping back, thereby resulting in broken hinges.

**Step 2.** Remove all old paints and varnishes from the outer surface with paint remover or stripper.

**Step 3.** Rust can be removed with a rust remover. For a more thorough job, use sandpaper. Start with a coarse grade and finish off with the fine. A wire brush works great for grooves and cracks. After you've finished, clean with a turpentine cloth.

**Step 4.** Add or replace old rollers to make it easier to move your trunk. Use plate caster rollers. Select rollers that swivel, roll, and are shallow. The rollers should be 1 1/4" or 1-5/8" in size.

To attach new rollers, drill holes in bottom of trunk to match holes in the caster plate. Insert long trunk nails from the inside of the trunk, making sure they are firmly attached.

If you're working with your trunk placed on a table, cover the rollers with masking tape and put a tiny piece of foam rubber under each wheel. This will prevent trunk from rolling.

(If it is necessary to replace tacks, nails, or rivets because they are worn or are not holding the trunk together properly, follow steps 5 and 6.)

**Step 5.** Remove old tacks and nails by loosening them with a tack puller or nippers, wiggling as you gently pull. Or, snip off the head and withdraw the tack from the inside. To remove old rivets that secure the hinges, draw bolts, and locks to the trunk, use a grind stone in an electric drill. After you have ground off the heads, tap the brads through with a hammer.

**Step 6.** When replacing a tack, make sure it is longer than the thickness of the part it's going through. This will give you excess shank to bend flat on the inner surface for a firm hold. A good way to bend the tack flat is to hold a small anvil or even a flatiron against the surface where the tack will come through. When using a nail, drive the nail completely through, then hold the heavy iron piece on the head of the nail and bend the point over on the inside with the hammer.

**Step 7.** Remove the handle loop with a tack puller. Anchor the puller directly under the head of the tack or under the loop beneath the tack head. The puller should be placed in a slanting position as you tap the head of the tack with a hammer to loosen it.

After the tack is loosened, clip off the head with nippers. Remove the loops and pull the remainder of the tack free. (Ready made handles are available, or you can have new handles made at a shoe repair or boot shop.)

**Step 8.** The bottom of your trunk may need to be replaced or repaired. There's no need to replace the tin if the wood underneath is in good condition. If the tin is rusted around the edges, repair these areas by having stove pipe or valley tin cut to the desired lengths and widths to cover the rusted edges. Repair rusted corners by cutting a square piece of tin and then notching out a square for each of the four corners. By overlapping with these pieces you can match the meeting point of the tin corners. If the bottom is generally in good condition except for the edges, you can use wooden strips along the damaged area and finish off with corner bumpers. Repair a small tear in the tin by filling with metal putty. Sand when dry. (Remember that tin, old or new, is very sharp.)

**Step 9.** When replacing bad wooden strips, remember that the front view of

Continued on page 29.



Taking off handle loop.



Using nippers.



Removing clamp.





RUDYARD KIPLING would admire this smocked blouse which can "walk with kings but keep the common touch."

# Smocking Renaissance

English smocking is as ageless as Westminster Abbey, a Shakespearean sonnet, or a landscape by John Constable.





IMAGINE a Hogarth portrait of happy children wearing outfits trimmed with English smocking!



# Smocking

You'll be delighted that smocking is so much easier than it appears! Just master a few basic techniques.

The fundamental purpose of smocking is to control fullness in the fabric. The fabric is first gathered into uniform pleats. Then, basic stitches are combined for decorative designs.

## Fabric

In choosing a fabric, consider color, texture and washability. Polyester/cotton blends are ideal. Allow three inches of fabric for one inch of finished smocking. Smocking is usually completed before the garment is put together.

## Needle and Threads

Use a good quality six-strand embroidery floss on light weight fabrics, and a good pearl cotton on heavier fabrics, such as linens. When using six-strand embroidery floss, use only 3 or 4 strands. Use size 8 crewel embroidery needles.

## Pleating

The most essential factor is that the pleats are even and very regular. Fabrics with a regular design, such as stripes, checks or dots may be chosen, and the design itself will be the gauge for pleating. Use a pencil or tailor chalk to place a dot in straight rows on the check or stripe. In the case of dotted swiss, use the dots to gather your pleats.

To mark plain fabric for pleating, iron-on dot transfers (even rows of dots) are available in blue and yellow. These are available from needlework shops and departments, or by ordering from Little Miss Muffet (see end of article).

The number of rows of pleating needed is specified under each design. These threads will be pulled out after the design has been finished. Pleat each row as shown, beginning all rows at the same end, and inserting the needle in one side of the dot and out the other side.

When all dots are picked up, carefully pull threads so that fabric forms pleats. Pull the fabric up to 1" narrower than the finished work will be. Tie the gathering threads so they will not be pulled out until your work is finished.

## Basic Stitches

To work a stitch, pick up the top of one pleat at a time. It is important to pull the threads firmly enough so that work has a neat, even look.

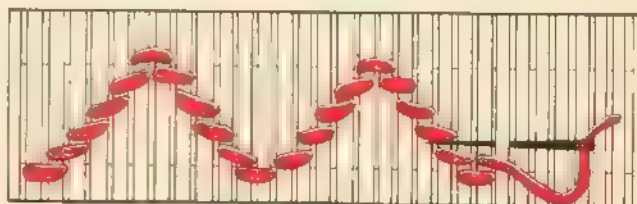
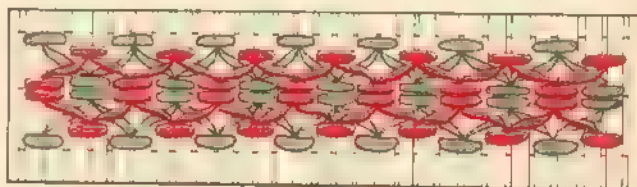
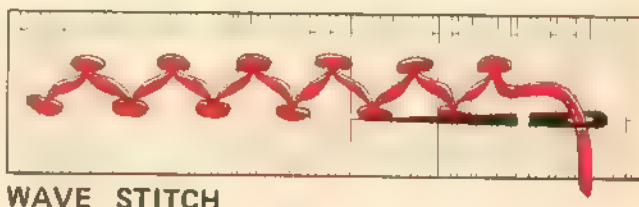
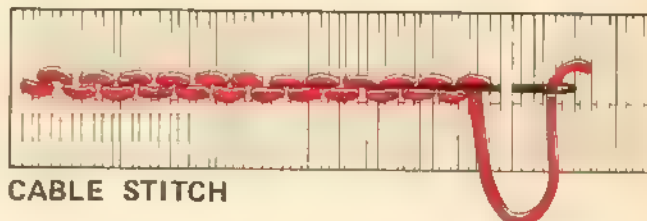
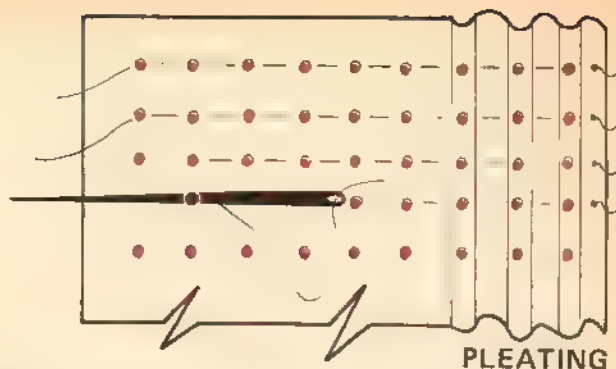
**Cable.** The thread alternates with each stitch. This is a stable stitch and does not have much "give."

**Half-Space Wave.** Similar to the cable, but second half of cable is worked halfway between gathering lines.

**Full-Space Wave.** Same as above, except both halves of cable are worked on gathering lines.

**Crossover Wave.** One row is worked over the other. Diagram of Crossover Wave shows 2 rows of full-space wave crossed over with 2 rows of half-space wave.

**Trellis.** Work a bottom cable stitch at the gathering line. The next stitch will be  $\frac{1}{4}$  of the way up the next pleat, then halfway, then  $\frac{3}{4}$ , then just below the top gathering line. Make a top cable just above the gathering line. Then work



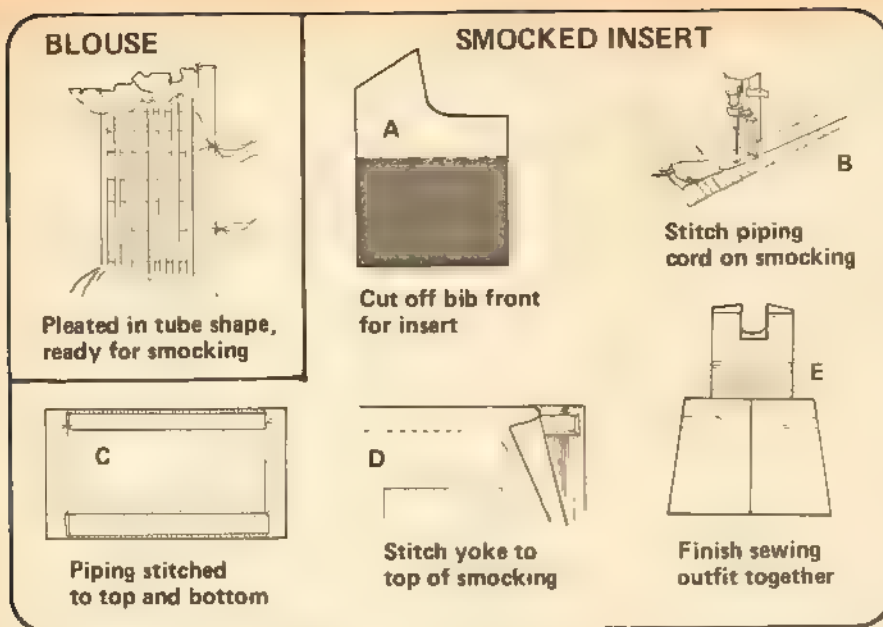
**SATIN STITCH**

down, with the thread up. (When going up, the thread stays down; when coming down, the thread stays up.)

**Satin Stitch.** Parallel stitches that are used to fill in certain areas (as in the boy's and girl's inserts).

**Cable Pyramid.** Start with an even number of pleats. The last row will have 3 stitches. Always start with the widest part of the triangle. Plan the stitches so that the first and last stitches are next to the two just before; otherwise the sides will look messy.





### Peasant Blouse

Make a peasant blouse, allowing 3" of fabric for 1" of finished smocking. Or, you may order the blouse, prepleated and ready for smocking (see end of article). Gather the pleats in 12 rows. Tie threads, as shown. Pull pleats so neck area forms a tube shape. Use 3 or 4 colors of embroidery floss — you'll need about 2 skeins of each color.

Begin at a back seam. Work several cables around *inside* of the top row to keep ruffle from falling forward.

**Step 1.** Cable stitch on line 1.

**Step 2.** Work three Crossover Wave sections, spaced as shown in colored diagram on page 17.

**Step 3.** Work one row of Half-Space Wave above and below top Crossover.

**Step 4.** Work one row of Full-Space Wave above and below the lowest Crossover.

### Smocked Insert.

Boy's and Girl's Outfits. Use a pattern with a bib front. Draw lines on your pattern where your smocked insert will be. Cut pattern apart, allowing for seam (see A). Cut insert, allowing 3" of fabric for 1" of smocking.

Gather 6 lines of pleating for the simple design; 8 lines for the advanced design. Tie gathering threads at one end of insert, two or three at a time. Spread insert to width of yoke. Straighten pleats. Tie the threads at the other end.

Work the design, using 3 strands of floss. Secure all ends. When completed, pull out gathering threads.

Cut two pieces of ready-made piping, the width of yoke plus ½". Pin piping along top and bottom of smocking. Distribute pleats evenly. Stitch close to piping cord, using zipper foot of machine (B and C). Trim seams.

To attach the insert to the bottom of the yoke, place with right sides together, and stitch close to the ridge of the piping (D). Open out. Roll under the sides of the insert and slip stitch to hold down.

Stitch front of skirt or shorts to bottom of insert, right sides together. Stitch as close as possible to the piping ridge. Finish sewing outfit together, according to pattern directions (E).

### Insert Designs

#### Simple Design (shown on girl).

**Step 1.** Work cable on line 1 and 6 (color blue or green).

**Step 2.** Work wave stitch down from line 3 to mid-point between 3 and 4.

Work wave stitch up from line 4 to mid-point. This will form rows of diamonds (color blue or green).

**Step 3.** Work points with two wave stitches; then one wave stitch.

**Step 4.** Fill in center using satin stitch. Work red in center of large diamond and blue or green inside the center of the smaller diamonds.

#### Advanced Design (shown on boy).

**Step 1.** Begin by working cables on lines 6, 8, and 1 (color - green). Along line 7 work two rows of one wave stitch. Work one cable stitch in the top of the second wave. Fill in with yellow

by working the satin stitch over two pleats in the center of the diamonds.

**Step 2.** Work cable pyramid: Base row — work across 14 pleats. Turn the insert, work next row. Last row will have three cables (green). Each row drops a pleat at the beginning and at the end. Skip 14 pleats, begin again.

**Step 3.** Work arms, using the trellis stitch with two extra cables at the shoulders (red).

**Step 4.** Work satin stitch for girls' feet over three pleats. Work legs over one pleat (alternate red and blue).

**Step 5.** Boy's body: work satin stitch over four pleats for feet, over two pleats for legs, and over 4 pleats for body (alternate red and blue). Work satin stitch over four pleats in pink for faces. Sashes on boys are satin stitch, with a chain stitch for the end of the sash (contrast color to body).

**Step 6.** Girl's hair: trellis with two extra cable stitches. Boy's hat: work cables across 10 pleats; then 3 cables for top. Feather: a partial trellis in the same color as the sash.

**Step 7.** Faces: eyes (blue), French knots with one strand of floss; mouth (red), one strand worked with a modified chain stitch.

**Step 8.** Line 1: work a cable, then a wave stitch next to the cable row (same color as cable row). ■



Owner of the Little Miss Muffet shop, Dianne Durand, our contributing designer, says, "Smocking is a good way to show that someone is a very special person to you." To order smocking kits, with items all prepleated and assembled, ready for the smocker to begin creating her handiwork, write: Little Miss Muffet, Box CT, 6709 Glen Brook Drive, Knoxville, TN 37919.



# WOOD ART

## With Power Tools...



Imagine almost effortless carving and sawing as easy as using an electric kitchen knife or running a sewing machine! Imagine portable tools so convenient that you can work on the kitchen table! With power tools, the tool provides the effort and leaves you free to do the creating! The two techniques used in this article, relief carving and wood cutouts, are an excellent introduction to wood crafting with power tools. You'll soon be carving your own designs!

### Relief Carving (Plaques)

When a picture has a subject that stands out from the background, it is called a "relief carving."

**Tools.** The plaques pictured in this article were made with a Dremel Moto-Tool or Moto-Flex, manufactured by Dremel Manufacturing, Division of Emerson Electric Co., Racine, Wis. Both of these tools can be used with cutters and other accessories for polishing, sanding and routing.

The Moto-Flex Model 232 has a small, light weight handpiece that is held like a pencil, and is preferred by many carvers because it is so easy to handle. It performs the same functions as the standard types, but has an additional advantage. When using it, you don't hold the entire motor unit, but only a flexible shaft that holds the cutter or other accessory. The motor is mounted on a base, separate from the part that you hold in your hand.

We suggest wearing safety goggles when using the Moto-Tool, as a precautionary measure.

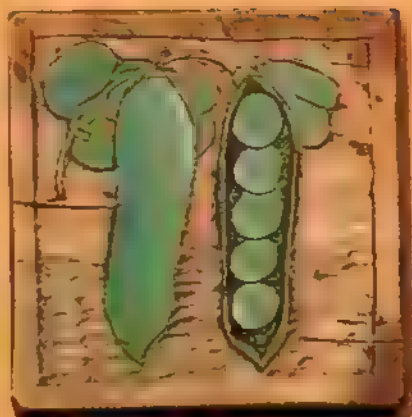
**Step 1.** Select a plaque, about 1" thick, and large enough to leave a  $\frac{1}{2}$ " border around the pattern you are using. Basswood, pine or cherry are good woods to use.

**Step 2.** Trace pattern onto plaque, using a high grade tracing paper. Mark off  $\frac{1}{2}$ " border around the edge of the plaque.

**Step 3.** Next, outline the pattern. Use a Moto-Tool or a sharp craft knife. Make a stop cut, following the lines previously traced. (A stop cut is a cut that is

**KITCHEN PLAQUE.** No matter how you slice it, this decoration blends in well with a country kitchen.





**FRUIT AND VEGETABLE PLAQUES.** A deliciously attractive wall grouping, sure to be mouth watering!

**BOOKCASE.** Reminiscent of lazy, summer days, this is a darling addition to any little girl's library.



perpendicular to the surface of the wood.) This will indicate the depth to which you will cut out the background. Run the blade of the knife along the line, applying a slight pressure. Then continue to go over the line until the depth of the stop cut is about  $1/16''$ . Make stop cuts on all traced lines, including the border lines.

Or, insert a Dremel 116 or 115 cutting head into the Moto-Tool, and tighten. Then, make a light groove  $1/16''$  deep, around the outside of all the traced lines, moving from right to left.

**Step 4.** Now you are ready to cut away the background. Using a Dremel 131 or 134 grooving head, make shallow grooves in area surrounding pattern. Keep grooving (gouging) strokes short — about  $1/2''$  to  $3/4''$  — and be sure they all go in the same direction.

**Step 5.** When you have finished carving the plaque, wipe the entire plaque with turpentine. Leave it plain, or finish it with a wood stain.

Then, you can paint the design, using oil or acrylic paint. Or, paint with one of the colored stains, adding a coat of varnish.

Add a hanger on the back, and proudly display your relief carving in your home.



### Wood Cutouts

Similar to operating a sewing machine, running a compact jigsaw opens up new horizons in wood crafts! The simple bookcase is made with a Dremel Moto-Saw, which sits firmly on slip-resistant rubber feet.

### Bookcase

#### Materials:

Bookcase -  $\frac{3}{4}$ " No. 2 pine, 6" x 44"  
2 Trees -  $\frac{3}{4}$ " No. 2 pine, 10" x 12"  
2 Sunbonnet girls on swings -  
1/8" basswood, 7" x 9"  
20" of fine string

#### Tools:

Jigsaw with coarse and fine blades  
Drill and bits  
Square or see-thru ruler  
Screw driver  
Small C-clamps

#### Supplies:

12 flat head wood screws, 1 $\frac{1}{4}$ " long  
Yellow glue (a strong-bond glue available at hardware stores)  
Sandpaper, fine and very fine  
Paints

#### General Directions

Use square ruler to measure bookcase base. When cutting with jigsaw, use coarse blades for straight cuts. Cut out base, 6" x 12", and two end pieces, 6" square. Using patterns on page 24, cut out trees; then swings and sunbonnet girls (cutting out two extra bonnets and two extra arms for each girl). Sand all edges smooth. Stain bookcase pieces; also swings and trees.

On build-up pieces, such as the girl's bonnet and arms, clamp together until the glue is thoroughly dry.

**Step 1.** Glue the bonnet and arm pieces to either side of the girl. Drill holes in the swing where indicated on the pattern. Paint the girl in colors to match a child's room. Pull the string through the bottom of the swing on either side to attach it to the tree branch later.

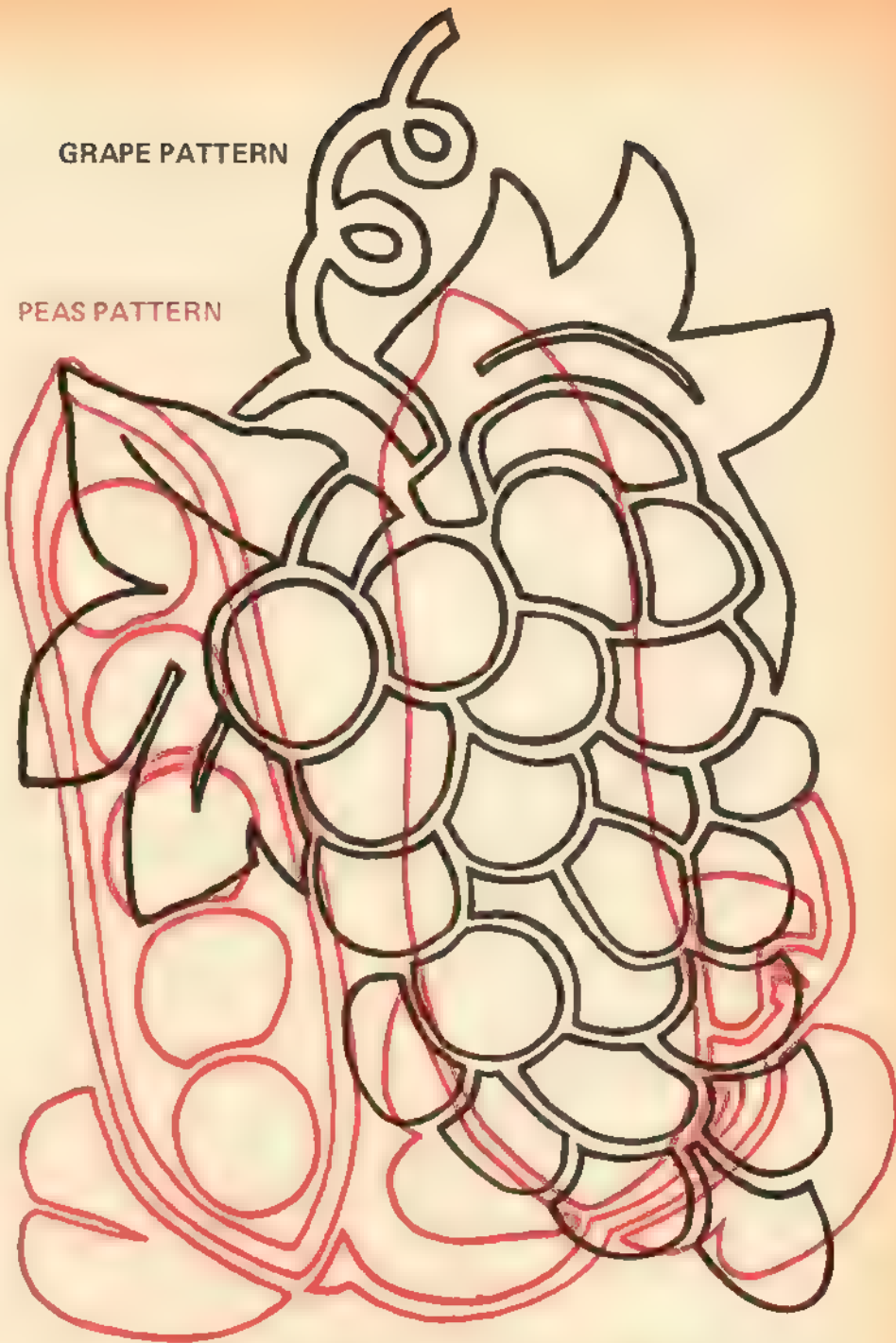
**Step 2.** Paint apples or leaves on the tree. Tie the swing to the tree branch. Put glue on the skirt edge where it touches the swing seat. Put glue on the back of the bonnet where it touches the tree.

**Step 3.** To assemble the bookcase, put glue along the end edges of the base. Place a bookend against each glued edge. Insert screws in holes; tighten.

**Step 4.** To attach the tree assembly to each bookend, put glue along one side of the tree, where it will touch the bookend. Place it against the bookend, flush with the bottom and one edge, as pictured. Repeat for other end piece. Insert screws and tighten. ■

### GRAPE PATTERN

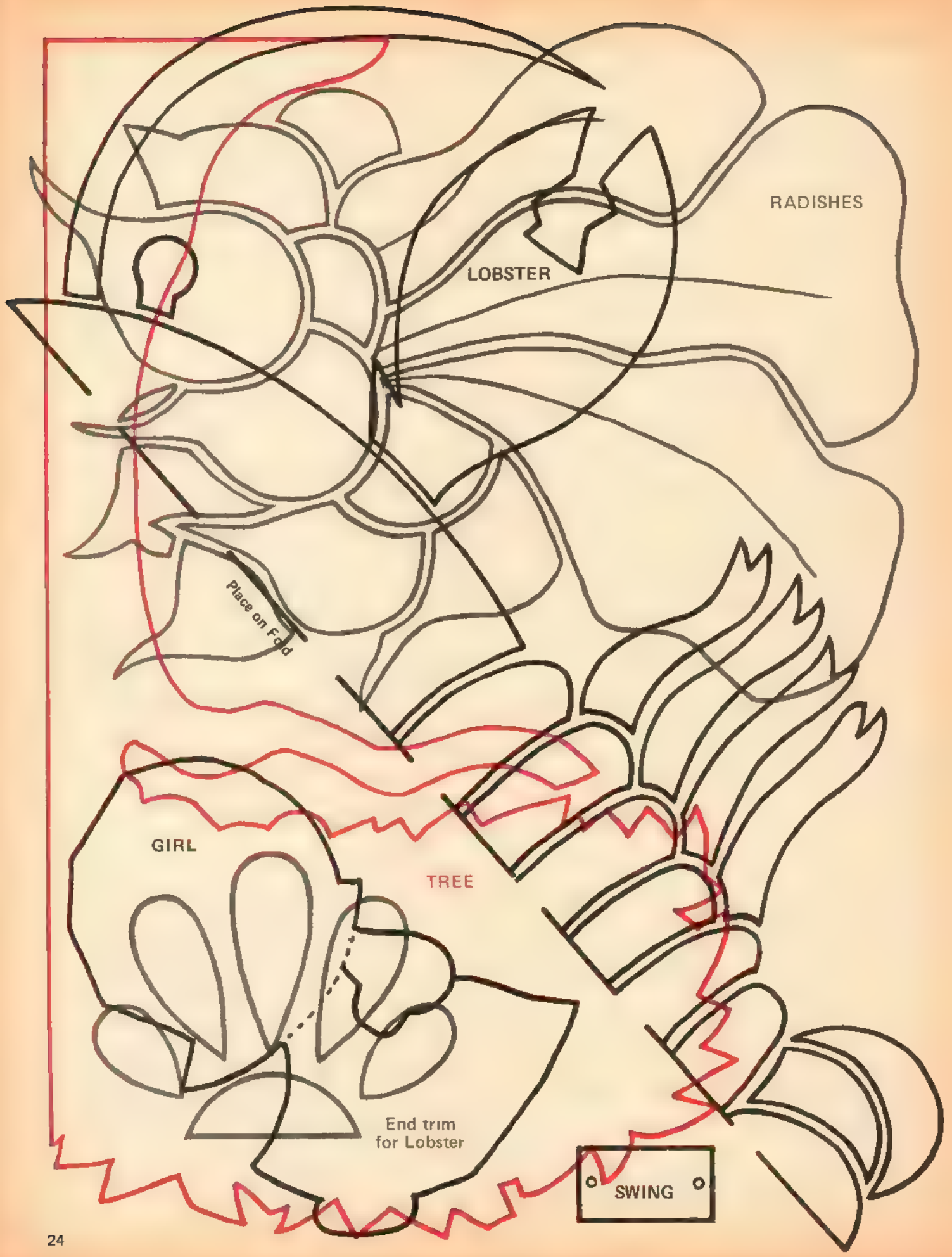
### PEAS PATTERN



The talented artist for the wood projects featured in this article is Mary Schreck of Libertyville, Illinois. She is a designer for Dremel Manufacturing Division of Emerson Electric Company. This vivacious mother of 10 has been creating with power tools and shop equipment for more than eight years. Mary's interest in workshop equipment began when she shopped for doll furniture for her youngest child. Finding the wooden miniatures either too expensive or too flimsy, Mary Schreck started making wooden doll furniture herself. And look where she is now!







RADISHES

LOBSTER

Place on Egg

GIRL

TREE

End trim  
for Lobster

SWING

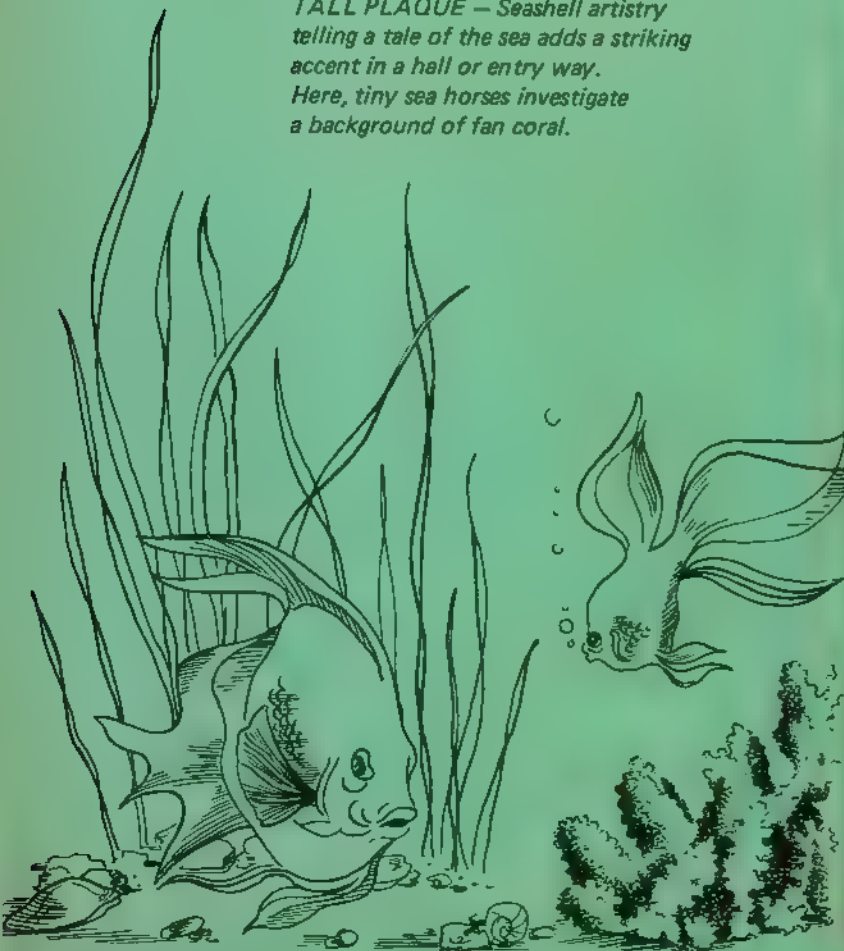


# A Sea of Shells

A gift from the sea . . . Nature's jewels are sprinkled generously along the beaches, to be forever treasured.

Shell art goes back as far as 3000 B.C., but if you are trying this craft for the first time, it becomes for you a fascinating new art! And with Nature doing the supplying, you never need worry about running out of materials!

*TALL PLAQUE — Seashell artistry telling a tale of the sea adds a striking accent in a hall or entry way. Here, tiny sea horses investigate a background of fan coral.*



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For those who live too far inland to collect their own shells, a specialty shop, such as The Shell Factory, carries any shell you might be looking for. For additional information, simply write to The Shell Factory, Dept. CT., P.O. Box BB, Fort Myers, Florida 33092.

Cover your working surface with a pane of glass or a sheet of waxed paper. Use a transparent craft cement for gluing, and mix with a wisp or two of cotton for a stronger bond. A coat of clear lacquer enhances the beauty of the shells. If you wish to add color, however, watercolor gives the most transparent effect. Oil paint, acrylics and poster paint give an opaque finish. Pearlized nail polish or metallic paint adds a special touch. Experiment with a few techniques before you begin.

*MIRROR FRAME. The piece de resistance in your decor.*

*DECORATED BOX. A myriad of tiny shells transforms a plastic box.*

*ROSE BUD. The beauty of this conch shell bud is forever.*

*LITTLE DUCKLINGS. A charming pair, perched atop a piece of driftwood.*





### Tall Panel Plaques

Materials. Frame, about 12" x 36"; a piece of fiber glass to fit inside the picture frame.

Glue fan coral to panel. Work out an arrangement of shells on the panel, and glue in place. Add a hanger.

### Mirror Frame

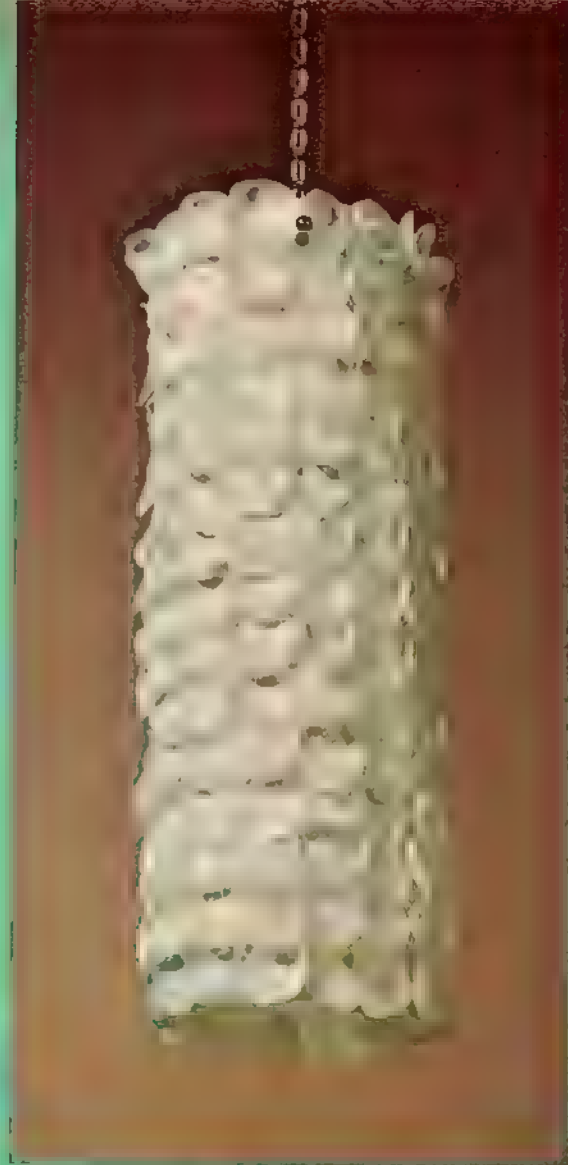
Plan your design before you begin gluing. Lay larger shells all the way around to cover the frame. Then note where you will want to add different sizes, shapes or colors of shells later. Glue the larger shells on first; then add shells between the first shells, both on the inside and the outside edges of the frame. Finally, add small shells to fill in crevices, and finish the mirror with some artificial pearls.

### Decorated Box

A plastic wooden or metal box becomes a treasure itself when the lid is covered with a unique arrangement of shells that speaks softly of you.

*HANGING LAMP. The iridescence of jingle shells on a lamp shade gives a glow reminiscent of ebb tide at dusk. The perfect lighting for the end of a perfect day!*

*SNIFTER CANDLE. The peaceful calm of the sea is symbolized by a lovely underwater arrangement of seashells and coral that's illuminated from above by a little floating candle.*







**PINK PLAQUE.** A pastel shadow box sets off a dainty design on pearlized fiber glass.



Our contributing artist is Mrs. Joseph Mancusi of Chicago, Illinois. "Mike," as she is known, has a great love of the ocean and has done numerous paintings of crashing waves. Small wonder, then, that she began crafting with seashells. She has collected many shells on trips to Sanibel Island, Florida, along the shores of Venice, Florida, and also in Hawaii. However, many unusual varieties may be purchased from seacoast shops.



Fan  
Coral



Conch



Turkey Wing



Coquina



Shark's  
Eye



Jingle

### Rose Bud

#### Materials:

- Small fluted conch shell
- Coping saw
- 18 gauge stem wire
- Artificial rose calyx and leaves
- Pearlized nail polish
- Floral tape

Use a coping saw to cut off the pointed end of the shell. Wrap the end of the stem wire with glue-soaked cotton, and insert into the hole. Let dry. Paint shell with nail polish.

Glue a rose calyx around the base of the bud. Wrap stem with floral tape, inserting rose leaves as you wrap. Display finished rose bud in a small bud vase, and no one will suspect that it doesn't have a fragrance

### Ducklings on Driftwood

For each duckling, glue two turkey wing shells together for the body. Add a coquina shell bill and a shark's eye shell head. Position the duckling on a driftwood base; then glue on small shells for feet, and glue the duckling over the feet.

### Hanging Lamp

#### Materials:

- Opaque plastic lamp cylinder, or lamp shade
- Lamp fitting and swag chain
- Jingle shells
- Lacquer

Drill three holes, evenly spaced,  $\frac{1}{8}$ " from the top of the cylinder. Insert the three long bolts from the lamp fitting through the holes in the cylinder, and screw them into the center fitting piece.

Glue on jingle shells in vertical rows, slightly overlapping the edges, until the cylinder is covered. Attach swag chain at the top, and run the lighting cord through the chain.

### Snifter Candle

#### Materials:

- Brandy snifter
- Florist's clay
- Commercial candlewick floater (available at candle shops or departments)
- Cooking oil

Use the clay to attach an arrangement of shells in the bottom of the snifter. Then, fill the snifter  $\frac{3}{4}$  full of water and pour  $\frac{1}{4}$ " of cooking oil on top. Set the floater on top of the oil and light the wick — the flame illumines the scene below!

### Shell Pink Plaque

#### Materials:

- Shadow box, 1" deep, 8" x 10"
- Pearlized fiber glass panel, 6" x 8"
- Plastic foam,  $\frac{1}{2}$ " cubes
- Velvet ribbon,  $\frac{1}{4}$ " wide
- Simulated pearls

Paint the shadow box. Glue ribbon around edge. Glue cubes of plastic foam to back of panel for spacers. Glue a pretty shell design on the front; let dry. Glue the panel in the box. Add a hanger. ■

CRAFTS 'N THINGS

Our contributing artist, Dorothy Mae Groves, is a housewife, mother of four children, and an avid restorer of old trunks.

Ms. Groves has written the book "Heirloom Treasures from Antique Trunks" - a 36 pg. how-to-do-it-book on restoring, refinishing and decorating trunks. To order this book, send \$3.50 to Dorothy Mae's Trunks, Ltd., Box 536-CT, Spearman, TX 79081, or write for a free 16-pg. catalogue of trunk supplies.



#### Trunks (from page 16)

Your trunk is most important. So, if you have three wooden strips across the front and two are good, replace number three with one from the back. Then, replace the one now missing from the back with another matching kind. If you need a new curved wooden stave, obtain a piece of wood the proper size, and soak in it water until it is flexible. If the wood strips or staves are splintered or have holes in them, fill with wood putty. Sand.

**Step 10.** At this time, go completely over the trunk and check each nail and tack, making sure they are imbedded securely. If you haven't done a thorough job of sanding, repeat your effort until you have. Remember, old tin is often flaky. Clean sanding residue off with a turpentine rag. Then, go over trunk with a tack rag.

**Step 11.** After the body of your trunk is restored, you may want to varnish, antique, or paint it. If your desire is to do tole or decorative painting, this should be done after the base coat of varnish but before antiquing. The application of decals and even decoupage should be made before you begin to antique the trunk.

**Step 12.** Lastly, you can line the inside of your trunk with adhesive-backed plastic, wallpaper, upholstery vinyl, fabric or fake fur depending on the use and display of the trunk.

#### Canvas Trunks

Canvas will be found in one of two conditions; repairable or recoverable. Most canvas trunks are either flat or low barrel topped.

If the canvas trunk has only a few tears and rips, reglue the canvas to the base. Small holes can be filled with a spackling compound or paste and then sanded. If the original varnish is flaking, be sure to give it a thorough sanding before painting or gluing anything to the surface.

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In an instance where the canvas is beyond repair, you can get startling and pleasing results by the application of embossed wallpaper or lace to the surface of the canvas. Remove loose canvas and sand it before applying. Then glue the lace onto the canvas. If you decide to completely cover your old canvas trunk, glue plain wallpaper in certain areas. Use a cloth when pressing and patting the wallpaper in place. Lace can be readily attached to the surface in the same manner as wallpaper, however you'll find coating the surface with primer before you apply the lace very helpful.

#### Leather Trunks

Unless you plan to paint over the leather, begin by preserving the leather with a leather shoe dressing oil. This preparation waterproofs and softens the leather. After treatment, place the trunk out in the sun. This will further soften the leather, however it will slightly darken the color. If you plan to paint over the leather, avoid the use of shoe dressing, because it will tend to resist the application.

If the leather is very thin and infected with holes, it will fill in very well with several coats of paint. When painting leather, use a latex primer base coat. This will smooth the surface.

Where leather is loose at the glued seam, use white glue to reset in place. If there are places where the stitching is broken, the stitching can be replaced at a shoe or boot repair shop.

Some of the leather may be missing, but you can do a beautiful job of face lifting if you are careful in the removal of the old leather. In places where leather is missing under slats, or under strips of tin or wood, fill in with spackling paste or wood putty. Trim the edges with a craft knife. Now, be sure to place your heirloom trunk where it will not only be admired by all who see it, but will serve a useful purpose, as well.

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# New Books of Interest

Future Crafts Today, which publishes "Mother Nature's Secrets" (reviewed in the April-May issue of *Crafts 'n Things*), has a new address. If you are interested in purchasing their gardening book, write to Future Crafts Today, 23011 Moulton Parkway, Unit D-6, Laguna Hills, CA 92653.

**ANTIQUE JEWELRY: A PRACTICAL & PASSIONATE GUIDE** by Rose Leiman Goldemberg. Crown Publishers, 1 Park Avenue, New York, N.Y. 10016. \$5.95. 148 pages.

How can you tell if that antique turquoise ring you've been considering is an authentic piece or a cheap reproduction? Where should you look for antique jewelry? Why is an untouched, perfect piece of antique jewelry of considerably more value than an improved or repaired piece?

Before the publication of "Antique Jewelry," Americans interested in antique jewelry had no book to guide them in their collecting and appreciating antique jewelry. This book is a down-to-earth, concise, specific guide for collecting. While most books on antique jewelry illustrate magnificent royal heirlooms and present information which is primarily historical, "Antique Jewelry" deals with the practical — what jewelry is available and worth buying, how to find it, how to identify it, how to wear it and how to best preserve it for future pleasure.

The first chapter, "The Whys and Hows of Dealing with Dealers," offers tips and proper etiquette for working with a dealer. This is valuable information — especially for the novice who might not know, for example, that it's perfectly acceptable to ask a dealer for a sales slip describing in detail the piece you've just purchased.

"A Little Bit of History" is a truly fascinating chapter! It's an overview of antique jewelry, primarily covering the Victorian pieces through the Art Deco era of the 30's. The correlation between women's styles in jewelry and women's views of their roles and positions in the world is striking.

What to buy and where to buy it; questions to ask a dealer; questions to ask yourself (are you buying that Victorian brooch because you can't live without it or are you more interested in an investment piece); metals, stones and setting — information on all these topics will be helpful for both the amateur and experienced collector.

(Continued on page 36)

# Foil Festival...



*CHERUB. From the vine comes the grape, from the grape comes the wine and from foil paper comes this intoxicating statue.*

*ROSE WALL PLAQUE is merely a plaster rose which has made a foil of itself!*

Foiling is a versatile craft. It will give a new look to a once loved but now worn vase, figurine or bottle. On a jewelry box, purse or statue, foil calls to mind the elegant look of thinly hammered gold. Foiled wall hangings and centerpieces reflect both your good taste and your creativity. And best of all, foiling is a craft for all seasons and for all handcrafters — whether skilled or novice, you'll find it fascinating.







*FRUIT BOWL. Fruits made of foam have been covered with colored foil and positioned in a wrought iron fruit bowl.*

*FUNCTIONAL BUT FASCINATING. Useful but ordinary items such as a vase, bottle and jewelry box can be given a foil face-lift.*



*THE OWL AND THE PUSSYCAT. These foil-covered statues won't go to sea in "a beautiful pea-green boat," but their shimmery surfaces will certainly "dance by the light of the moon."*

Foiling is a fun craft for all ages. By using a few simple steps, a beginner can foil items like an expert and add a personal touch to gifts.

#### General Materials

To foil an object, you'll need craft foil; clear plastic brush-on glaze or varnish; spray adhesive; soft cloth; black spray paint for antiquing; and craft sticks. Specific materials you will need are listed under each project. (See insert at right for source of materials.)

#### General Instructions

Tear off a piece of foil about 6" square, crumple, smooth out lightly and spray the back with adhesive. Let dry a few seconds until the adhesive is tacky. Place the foil onto the object to be covered and smooth it out with a soft cloth. Smaller pieces may be used to cover designs with deep indentations. Toothpicks help to press the foil around the designs. If the foil tears, patch it with a small piece.

The foil may be antiqued by spraying a small area of the object at a time with black spray paint and wiping off the excess paint with a soft cloth. Repeat this procedure until the entire surface is antiqued. Let dry. Seal and protect the foil finish by covering it with at least one coat of glaze. This also smooths the antique finish.

#### Cherub, Vase, Cat and Owl

For these items, simply obtain a white plaster form. Following the General Instructions, cover the form with gold craft foil, antique with black spray paint, and apply at least one coat of glaze. You can paint with glass stain, if you desire.



Smooth crumpled foil onto object.

#### Rose Wall Plaque

**Materials Needed.** 1 white plaster rose plaque; craft foil in the following colors; pink, gold, moss, and light green; brown glass stain.

**Step 1.** Foil roses with pink, leaves with moss, and stem with gold. Accent sides and petal tips of the large rose and raised edges of the smaller roses with gold foil.

**Step 2.** Crumple and flatten pieces of light green foil and cut serrated edges. Glue to leaves.

**Step 3.** Finish the stem with brown glass stain.

#### Fruit Bowl

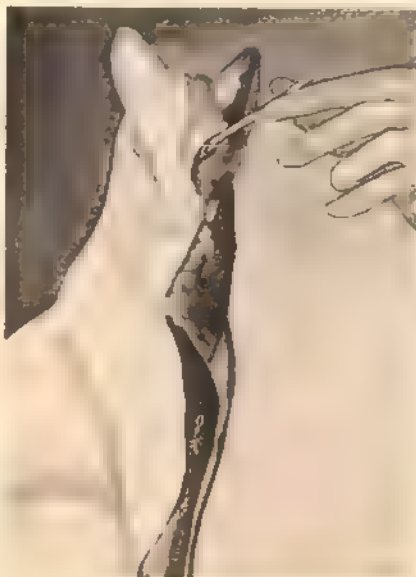
**Materials Needed.** Plastic foam fruit shapes; white glue; gold craft foil; black wrought iron bowl; artificial green foliage; glass stain in the natural colors of the fruit; 24 gauge wire; manzanita twigs.

**Step 1.** Cut a 5" piece of wire for each fruit piece. Make a small loop on one end of the wire, and dip this end in glue. Insert the loop end of the wire into the foam fruit as a stem.

**Step 2.** Cover the foam fruit, stems and twigs with gold foil and coat them with glaze. The leaves can be covered and glazed or left plain.

**Step 3.** Paint the fruit pieces (and leaves if covered and glazed) with glass stain of their natural colors and apply a final coat of glaze.

**Step 4.** Attach the fruit to the manzanita twigs and arrange the fruit, twigs and leaves in the bowl.



A toothpick presses foil in crevices.



The projects in this article are from Wanda Seney Love's book, "Foil Craft." Ms. Love owns and operates a craft shop in Arthur, Iowa, where she gives instructions on the use of foil. Her book can be purchased from your local craft store or by sending \$1.25, plus 25c postage, to Mangelsen's, Dept. CT, 8200 "J" Street, Omaha, NE 68127. (If craft foil isn't available at your local craft shop, write to Mangelsen's for more information.)

#### Bottle

**Materials Needed.** Plastic bottle; light green craft foil; kelly green glass stain; glitter glue.

**Step 1.** Cover the bottle with light green foil and apply one coat of glaze.

**Step 2.** Paint with kelly green glass stain, darkening it toward the base.

**Step 3.** Apply a final glaze coat; then decorate with lines of glitter glue.

#### Jewelry Box

**Materials Needed.** Jewelry box and hardware (hinges and clasp); gold and lavender craft foil; white glue; clear acrylic spray; gold paper lace; decoupage print; diamond dust; velvet lining.

**Step 1.** Cover the box with gold foil and brush on three coats of glaze.

**Step 2.** For the lid design, crumple and smooth a piece of lavender foil and cut desired rectangle for the lid. Spray the back of the foil with adhesive and press it in place. Frame the rectangle with gold paper lace and glue. Glue the decoupage print in the center. Brush glaze on rectangular portion and immediately sprinkle with diamond dust.

**Step 3.** Let dry for an hour and spray with two light coats of clear acrylic. Add the hinges and clasp. Line the interior with velvet.



# Bewitching Art with... Burnt Matches

Cast a spell on home decorating with a craft idea that is both unique and easy to do.



For accessories with rustic appeal, cover various objects with burnt match sticks. To prepare the matches, light them and blow them out immediately, so that just the tips are burnt.

#### Materials

You'll need several boxes of wooden matches; mounting material, such as wood or glass, or wooden molds; tracing paper; a pencil; a permanent felt marker; white glue; varnish.

#### General Instructions

Burn a large number of wooden matches. If you are using a specific design in your project, trace the pattern of the design on tracing paper. Transfer the design onto the surface by turning your tracing over and rubbing the entire outline with a pencil. The markings will come through on plastic, wood or metal in reverse of the original design. If you want to avoid this, turn your original tracing over, trace over the outline on the back side and turn over again to transfer. Then, draw over the design on the surface with a permanent felt marker. This will darken the outline, and it won't smear. Continued on page 37.

**CANDLEHOLDER.** Rays of light stream through narrow openings of the matches to create a warm, relaxing atmosphere.



**TRIVET.** Dazzle your family or dinner guests with this attractive trivet designed with burnt matches in a butterfly pattern.

**SNACK BASKET.** A tisket, a tasket, a burnt match basket — filled with snacks or fruit — is ideal for small parties. Or, just set it next to you when watching T.V.





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Some practical dos and don'ts on wearing and caring for old jewelry make this guide to antique jewelry collecting something very special. Buying an authentic piece of antique jewelry is just the beginning. Wearing it to its best advantage, handling it properly and maintaining it so that its value will be enhanced rather than lost — these are important considerations for the antique jewelry collector.

"Antique Jewelry" is a gem of a book for anyone already collecting or considering a collection of lovely, old pieces of jewelry.

**SOFT TOYS MADE WITH LOVE . . . AND THE HELP OF 30 FULL-SIZE PATTERNS** by Ruth Moses Doyle. East Dennis Publishing Company, Post Office Box 555, East Dennis, Maine 02641. \$5.95. 95 pages.

This book grew out of Ruth Moses Doyle's frustrations. She began making toys for her younger sisters when she was in high school and continued making soft toys for friends and relatives and now grandchildren. But always she got discouraged enlarging the small diagrams found in books and articles on toy making. Ruth Doyle felt the time used enlarging a diagram to a full-size pattern could be better spent a number of ways. But to purchase individual full-size patterns was a major expenditure. So she wrote and illustrated her own book on making stuffed toys — and then she filled it with full-size patterns!

Ruth Moses Doyle wanted the book to be simple enough for a nonsewer to be able to easily follow. She asked a group of her friends who'd never before made a toy to test the patterns. The results of their labors form the beautiful cover for this book.

Some of the patterns were the author's grandmother's from the 19th century. Most are from the family's collection. All of them have been simplified and modernized so that anyone who'd like to can succeed at making soft toys.

The general directions are all given at the beginning of the book — using patterns, choosing a fabric for your toy, cutting out the toy, sewing the toy, stitching the seams, sewing toys with insets and underbodies, clipping curved seams, stuffing the toys, sewing on separate parts, hand sewn stitches and machine stitches.

Full-size patterns are given next — a ball, bean bags, a bear, block, camel, cat, clown, dog, donkey, duck, elephant, fish, frog, giraffe, horse, Humpty Dumpty, kitten, lamb, miniatures, monkey, mouse, penguin, pig, rabbit, rooster, teddy bear, tiger, turtle and zebra.

### Candleholder



Fig. 1

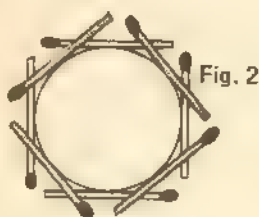


Fig. 2

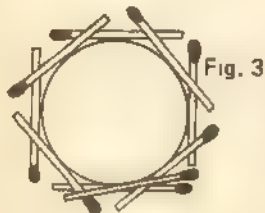


Fig. 3

### Snack Basket

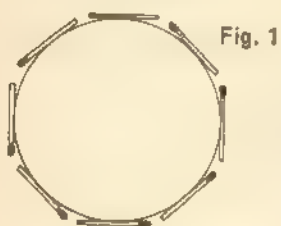
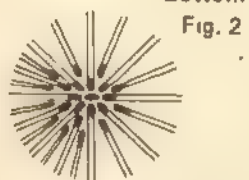


Fig. 1



Bottom  
Fig. 2

### Continued from page 34.

With white glue, glue the matches to the desired surface. Apply two coats of varnish to the finished project, letting the project dry overnight between coats.

### Candleholder

Obtain a clear glass cylindrical container, about 3" in diameter, and a thick candle to place inside. Or, buy a container (any height) with a candle already inside.

**Step 1.** For the first row, starting at the bottom, glue four burnt matches around the container, as shown in Fig. 1.

**Step 2.** For the second row, position four more matches (shown shaded in Fig. 2) across the ends of those in the first row.

**Step 3.** For the third row, position a match directly above a match in the first row, and then push it a little to the right (shown shaded in Fig. 3). Repeat this for the other three matches. Each additional row is done this way, positioned slightly to the right of the match that is two rows below it.

**Step 4.** Apply two coats of varnish. Place the candle inside the container.

### Snack Basket

Additional materials are a bowl, about 6½" in diameter, and plastic kitchen wrap.

**Step 1.** Cover the outside of the bowl with plastic kitchen wrap. Tuck the edges of the wrap inside the bowl and tape to secure. (The bowl serves as a mold.)

**Step 2.** For the first row, glue eight burnt matches to plastic wrap, starting at wide end of bowl. Point all match tips in the same direction, as in Fig. 1.

**Step 3.** For the second row, position eight more matches across the ends of those in the first row. (See Step 2 of Candleholder.)

**Step 4.** Repeat Steps 2 and 3 until sides of bowl are completely covered, cutting matches shorter for last several rows

**Step 5.** For the bottom of the bowl, glue a match head in the center. Then, glue four matches crosswise with the tips pointing towards center. Glue additional matches between, all around bottom (Fig. 2).

**Step 6.** Let dry. Remove the matches and plastic kitchen wrap from the bowl and peel off the wrap. Apply two coats of varnish to the basket.

### Trivet

Extra materials you'll need include a plastic turntable or circle of wood, about 10½" in diameter, and acrylic paint

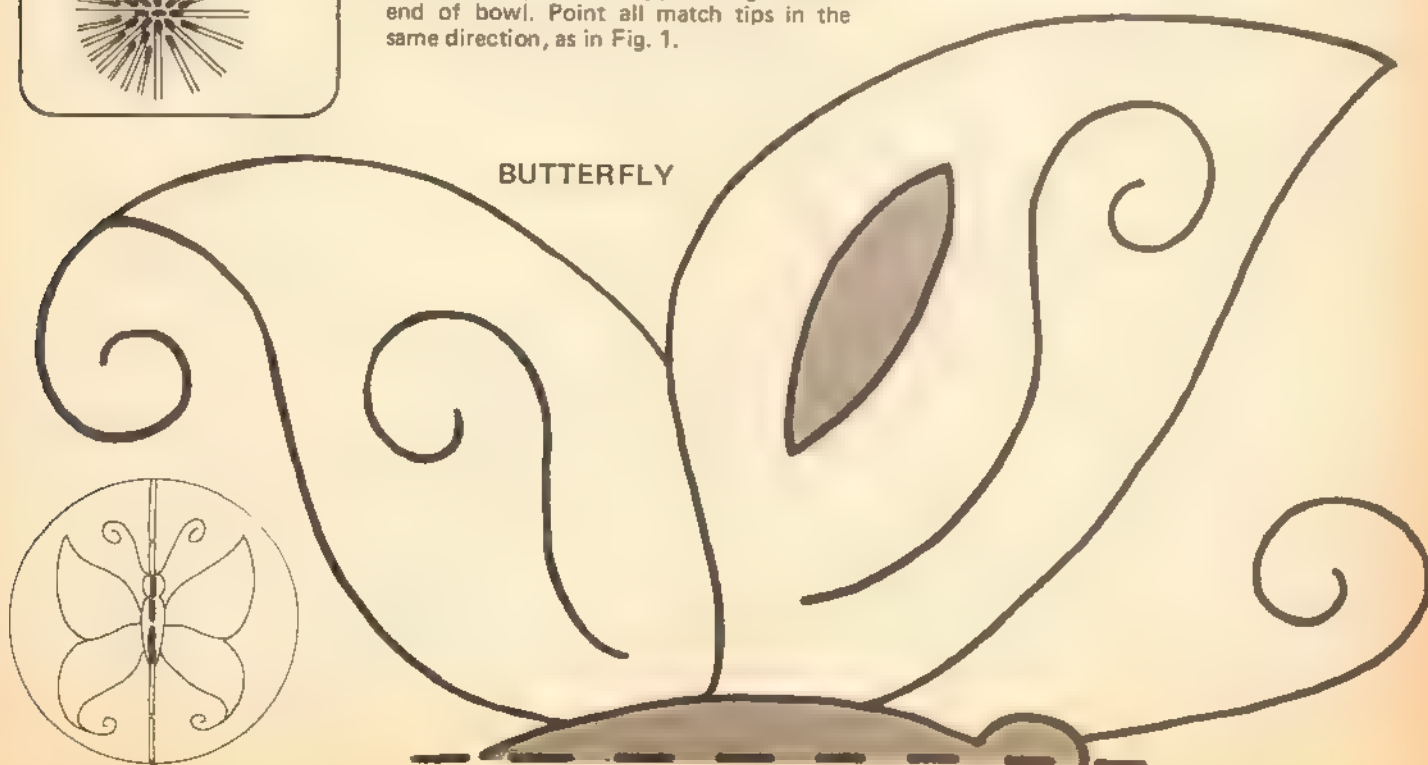
**Step 1.** Transfer the butterfly design (shown below) onto the turntable or wood base. (See General Instructions.)

**Step 2.** Start gluing on the matches at the center line of the design and continue to glue on out to the edge. The matches are all glued in a vertical position with burnt sections over design outline. Cover entire circle with matches, using heads of matches or matches that have been burned longer for fillers in large, dark areas (shown shaded). Taper matches as necessary.

**Step 3.** Paint sides of turntable; let dry.

**Step 4.** Apply two coats of varnish. ■

### BUTTERFLY



Place on fold



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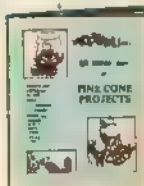


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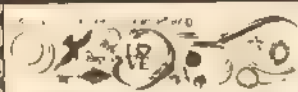
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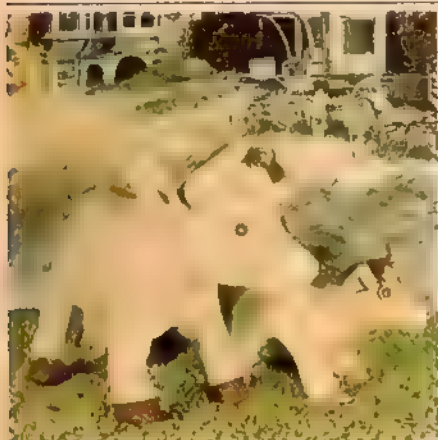
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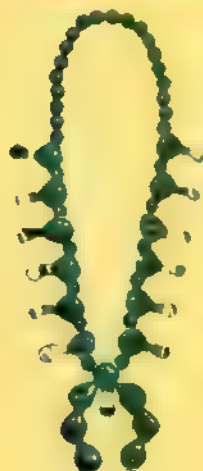


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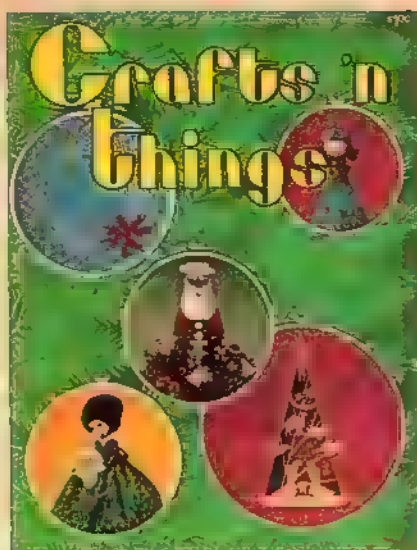
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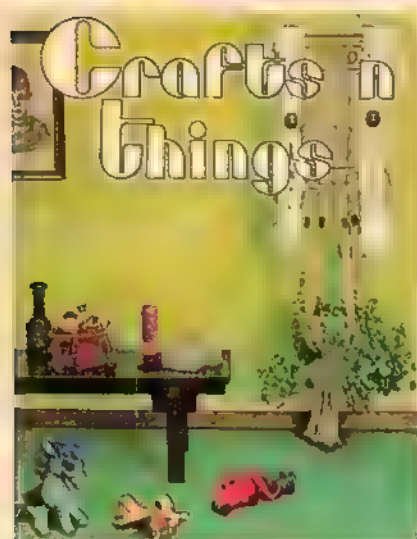




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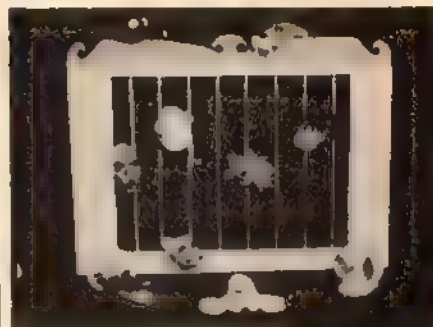
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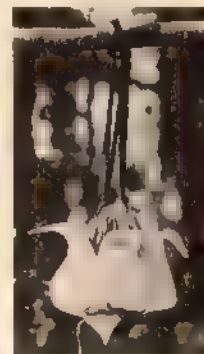
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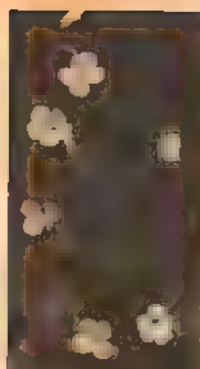


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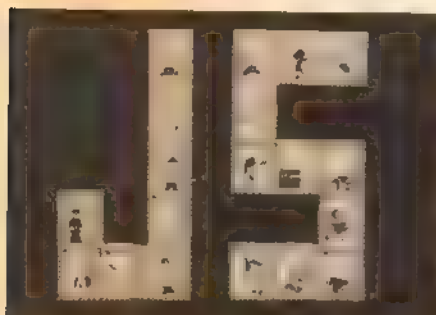
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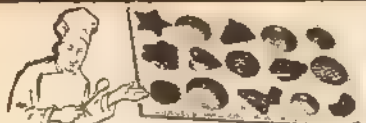
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Swap 'n Share (from page 7)  
ture to give the weeds the effect of being coated in ice. Would anyone have any information on this mixture? Its contents? How it's made?

M. L. Darrah  
3543 Magnolia Dr.  
Alameda, CA 94501

Would like to try some of the Make 'n Bake projects which appear in the April/May issue, but where does one obtain Sculpey Clay?

Adele Ewing  
11302 Old St. Chas. Rd.  
Bridgeton, MO 63044

Sculpey Clay should be available from your local craft store. If it is not, simply inquire at this address:

Polyform Products Co., Dept. CT  
9420 West Byron  
Schiller Park, IL 60176

Years ago I made all kinds of trays from aluminum. I applied a paste or liquid tar to the tray. Then, I poured on some acid. I can't remember the exact materials I used and I would like to have this information again.

M. M. Maxwell  
5453 S. Burnet  
Austin, TX 78756

(Continued on page 50)

## JUST "1" OF OUR

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Space toys, snow gear, puppets, trains and more.

Ask for Pack-O-Fun Books at your favorite craft or book store. (Or order by mail on page 39.)



# TM MELISSA

An Old-fashioned Girl

Traditional old-fashioned girl patterns were applique — now Melissa is here in patchwork!

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## Swap 'n Share (from page 48) New Adaptations...

I used the patterns that you had for painting the Rogaland designs in the April/May issue, and transferred them to linen and then embroidered them. They really look nice. They can also be done with liquid embroidery paint. The crochet patterns and the cake decorating article in that issue are really great, too. And the Swap 'n Share section always gives me new ideas.

Dotty Snyder  
607 E. 6 Street  
Clearfield, PA 16830

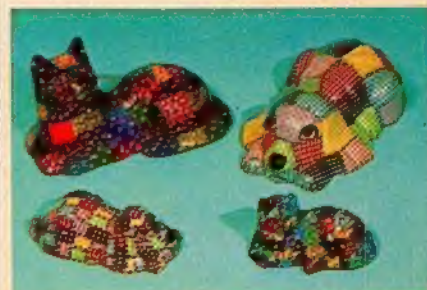
## Pattern Search...

I really enjoy your magazine and like the "Swap and Share" section especially. I am trying to find two pansy patterns, one about 4 or 5 inches across and the other about 7 or 8 inches across, to use on a hooked rug.

Mrs. O.E. Gantt  
Rt. 3, Box 28  
Pattonburg, MO 64670

Many years ago I crocheted designs on bath towels to serve as pockets to insert face cloths. Since then, I have lost the patterns. Would you know where I can purchase them?

Mrs. Madeline Walter  
75-09-66 Dr.  
Middle Village, NY 11379 ■



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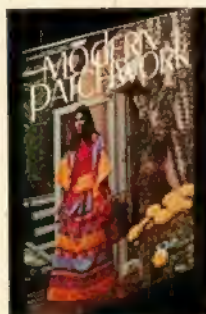
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Twin Bed 62" x 96", #19B, \$19.95 Small Pillow 14" x 14", #20A, \$3.98  
Double Bed 83" x 96", #19C, \$24.95 Pillow Sham 21" x 28", #20, \$6.98

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